The University of Alberta Graduate Recital Choir

Rob Curtis, Conductor

Candidate for the Master of Music degree
in Choral Conducting

Program

Sunday,
April 10, 2005
at 3:00 pm

St Timothy's Anglican Church
8420 145 Street
Edmonton, Alberta

DEPARTMENT OF
MUSIC

Program

O Sing Unto the Lord A New Song (1688) — Henry Purcell (1659-1695)

Jessica Heine, soprano
Kathleen Skinner, alto
Jamie Burns, tenor
James Gifford, bass
with
Elizabeth McHan, violin
Ryan Herbold, violin
Charlene Vandenborn, viola
Martin Kloppers, cello
Kevin Dill, organ

God the Master of This Scene (1962) — Harry Somers (1925-1999)

In Memoriam, Elmer Iseler (2001) — Ruth Watson Henderson (b. 1932)
Prelude
Fugue - Kyrie

Salmo 150 (1993) — Ernani Aguiar (b. 1949)

Intermission

Toutes les nuictz (1547) — Clément Janequin (c1485- after 1558)

La nuict froide et sombre (1576) — Roland de Lassus (1532?-1594)

Trois chansons de Charles d'Orléans (1908) — Claude Debussy (1862-1918)

1. Dieu! qu'il la fait bon regarder
3. Yver, vous n'estes qu'un villain;

Connie McLaws, soprano
Jenica Hagan, alto
Curtis Dueck, tenor
Jamie Burns, bass

Lieder und Romanzen, Op. 93a (1883) — Johannes Brahms (1833-1897)

1. Der bucklichte Fiedler
2. Das Mädchen

Kimberley Denis, soprano

3. O süßer Mai
4. Fahr wohl
6. Beherzigung

Quick! We Have But a Second (1922) — Charles Villiers Stanford (1852-1924)

In loving memory of Sam Thuell

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Mr Curtis.

Mr Curtis is a recipient of a Beryl Barns Graduate Scholarship in Music, a Charles Gale Memorial Scholarship and a Swiss Men's Choir Bursary in Choral Conducting.

Reception to follow.

Texts and Translations

O Sing Unto the Lord A New Song
O sing unto the Lord a new song, alleluja.
Sing unto the Lord all the whole earth, alleluja.
Sing unto the Lord and praise his Name:
be telling of his salvation from day to day.

Declare his honour unto the heathen,
and his wonders unto all people.

Glory and worship are before him,
power and honour are in his sanctuary.

The Lord is great, and cannot worthily be praised:
he is more to be feared than all gods.
As for all the gods of the heathen, they are but idols:
but it is the Lord that made the heavens.

O worship the Lord in the beauty of holiness:
Let the whole earth stand in awe of him.

Tell it out among the heathen that the Lord is King;
and that it is he who hath made the round world so fast
that it cannot be moved;
And how that he shall judge the people righteously.

Alleluja. Amen.

(Psalm 96)

God the Master of This Scene
God the master of this scene.
Choose us now the part we act;
Move by Thy strength; inform the event.
Supply us with the light we lack.

God the master of this scene.
To mortal love thy blessing give;
Surround in peace and joy our deed,
Oh God. God the master of this scene.
Love, joy, God.

(text: adapted from Jeremy Taylor by Bruce Attridge)

In Memoriam, Elmer Iseler

Christe eleison.
Kyrie eleison.

Christ, have mercy.
Lord, have mercy.

Salmo 150

Laudate Dominum in sanctis ejus:
Laudate eum in firmamento virtutis ejus.
Laudate eum in virtutibus ejus:
Laudate eum secundum multitudinis magnitudinis ejus.
Laudate eum in sono tubae:
Laudate eum in psalterio et cithara.
Laudate eum in tympano et choro:
Laudate eum in chordis et organo.
Laudate eum in cymbalis benesonantibus:
Laudate eum in cymbalis jubilationis:
omnis spiritus laudet Dominum.

Praise God in his sanctuary;
Praise him in his mighty firmament!
Praise him for his mighty deeds;
Praise him according to his surpassing greatness!
Praise him with trumpet sound;
Praise him with lute and harp!
Praise him with tambourine and dance;
Praise him with strings and pipe!
Praise him with clanging cymbals;
Praise him with loud clashing cymbals!
Let everything that breathes praise the Lord!

(Psalm 150)

Toutes les nuictz (Every night)

Toutes les nuictz tu m'es presente
Par songe doulx et gratieux,
Mais tous les jours tu m'es absente
Qui m'est regret fort ennuyeux.
Puis donc que la nuict me vault mieulx
Et que je n'ay bien que par songe,
Dormez de jour, ô pauvres yeulx!
Afin que sans cesse je songe.

Every night you are with me
in sweet and gracious dreams,
But every day you are absent
which I regret terribly.
This is why the night is worth more to me,
and since I only find good in dreaming,
Sleep all day, O poor eyes!
So that I might dream without end.

La nuict froide et sombre (The cold, dark night)

La nuict froide et sombre
Couvrant d'obscure ombre
La terre et les cieux,
Aussi doux que miel
Faict couler du ciel
Le sommeil aux yeux.

Puis le jour luisant
Au labeur duisant
Sa lueur expose,
Et d'un tein divers
Ce grand univers
Tapisse et compose.

The cold, dark night,
covering with a deep shadow
the earth and the heavens,
As sweetly as honey
pours from the sky
sleep into the eyes.

Then, the shining day,
as is its custom,
shows forth its brilliance;
And with a multitude of colours
weaves and composes
this great universe.
(Joachim du Bellay)

Trois chansons de Charles d'Orléans (Three Songs of Charles d'Orléans)

1. **Dieu! qu'il la fait bon regarder! (God! but he made her beautiful to behold!)**

Dieu! qu'il la fait bon regarder
La gracieuse bonne et belle;
Pour les grans biens que sont en elle
Chascun est prest de la loüer.
Qui se pourroit d'elle lasser?
Tousjours sa beauté renouvelle.
Par de ça, ne de là, la mer
Ne scay dame ne damoiselle
Qui sont en tous bien parfais telle.
C'est ung songe que d'i penser:
Dieu! qu'il la fait bon regarder!

God! but he made her beautiful to behold,
So gracious, good, and lovely;
For her great goodnesses,
Everyone is ready to praise her.
Who could ever leave her?
Every day her beauty is renewed.
Neither here, nor there, nor the sea
Knows a lady or a maiden
That is perfect in every way, like she is.
It is a dream even to think of it:
God! but he made her beautiful to behold!

3. **Yver, vous n'estes qu'un villain; (Winter, you are nothing but a scoundrel;)**

Yver, vous n'estes qu'un villain;
Esté est plaisant et gentil
En témoing de may et d'avril
Qui l'accompaignent soir et main.
Esté revet champs, bois et fleurs
De sa livrée de verdure
Et de maintes autres couleurs
Par l'ordonnance de nature.
Mais vous, Yver, trop estes plein
De nège, vent, pluye et grézil.
On vous deust banir en exil.
Sans point flater je parle plein:
Yver, vous n'estes qu'un villain.

Winter, you are nothing but a scoundrel;
Summer is pleasant and nice,
As witness May and April
Who always accompany it.
Summer clothes fields, woods and flowers
In its green livery
And in many other colours,
By the ordinance of nature.
But you, Winter, are too full
Of snow, wind, rain and hail.
We ought to banish you to exile.
With no further flattery, I speak plainly:
Winter, you are nothing but a scoundrel.

Lieder und Romanzen (Songs and Romances)

1. **Der Bucklichte Fiedler (The Hunchbacked Fiddler)**

Es wohnet ein Fiedler zu Frankfurt am Main,
der kehret von lustiger Zeche heim,
und er trat auf den Markt, was schaut er dort?
Der schönen Frauen schmausten gar viel an dem Ort!

„Du bucklichter Fiedler, nun fiedle uns auf,
wir wollen dir zahlen des Lohnes vollauf!
Einen feinen Tanz behende gegeigt!
Walpurgisnacht wir heuer gefei'rt."

Der Geiger strich einen fröhlichen Tanz,
die Frauen tanzten den Rosenkranz;
und die Erste sprach:
„Mein lieber Sohn, du geigtest so frisch,
hab nun deinen Lohn!."

Sie griff ihm behend unters Wams sofort,
und nahm ihm den Höcker vom Rücken fort:
„So gehe nun hin, mein schlanker Gesell,
dich nimmt nun jedwede Jungfrau zur Stell!"

There once was a fiddler from Frankfurt-am-Main,
who was stumbling home filled with merry drink.
He stepped into the market, and what did he see?
Beautiful women feasting merrily, right there!

"You, hunchbacked fiddler, fiddle for us!
We want to pay you for your trouble!
Play us a fine dance!
We celebrate this year's Walpurgis Night."

The fiddler struck up a joyful dance,
the women danced the Rosenkranz,
and the first one said, "My dear boy,
You play so well – now have your reward!"

She grabbed him under his jerkin right then,
and took away the hump from his back.
"Now go, my slim fellow,
Now any maiden would take you on the spot!"

(Rhenish folksong)

2. **Das Mädchen (The Maiden)**

Stand das Mädchen,
stand am Bergesabhang,
widerschien der Berg von ihrem Antlitz,
und das Mädchen sprach zu ihrem Antlitz,

„Wahrlich, Antlitz, o du meine Sorge,
wenn ich wüßte, du mein weißes Antlitz,
daß dereinst ein Alter dich wird küssen,
ging hinaus ich zu den grünen Bergen,

The maiden stood on the mountain slope,
the mountain reflected her face,
and the maiden said to her face,
"Truly, face, O you my worry!

"If I knew, you my white face,
that an old man would one day kiss you,
I'd go out to the green mountains,
pick all the wormwood in the mountains, press bitter

2. **Das Mädchen (The Maiden)**, cont'd

pflückte allen Wermut in den Bergen,
preßte bittres Wasser aus dem Wermut,
wüsche dich, o Antlitz, mit dem Wasser,
daß du bitter, wenn dich küßt der Alte!

Wüßt ich aber, du mein weißes Antlitz,
daß dereinst ein Junger dich wird küssen,
ging hinaus ich in den grünen Garten,
pflückte alle Rosen in dem Garten,
preßte duftend Wasser aus den Rosen,
wüsche dich, o Antlitz, mit dem Wasser,
daß du duftest, wenn dich küßt der Junge!"

water from the wormwood, wash you,
O face, with the water,
so that you would be bitter,
when you kissed the old man!"

"But if I knew, you my white face, that a young man
would one day kiss you, I'd go out in the green garden,
pick all the roses in the garden,
press fragrant water from the roses,
wash you, O face, with the water,
so that you would be fragrant,
when you kissed the young man!"

(Serbian – German text by Siegfried Kapper)

3. **O süßer Mai (O sweet May)**

O süßer Mai, der Strom ist frei,
ich steh verschlossen, mein Aug verdrossen;
ich seh nicht deine grüne Tracht,
nicht deine buntgeblümte Pracht,
nicht dein Himmelblau, zur Erd ich schau:
O süßer Mai, mich lasse frei,
wie den Gesang an den dunkeln Hecken entlang.

O sweet May, the stream is free,
I stand closed up, my eyes complaining;
I do not see your green clothing,
nor your meadows flowering in many colours,
nor your blue sky, I look towards the ground:
O sweet May, let me be free,
as song along the dark hedges.

(von Arnim)

4. **Fahr wohl (Fare well)**

Fahr wohl, o Vöglein, das nun wandern soll;
der Sommer fährt von hinnen,
du willst mit ihm entrinnen:
Fahr wohl, fahr wohl!

Fahr wohl, o Blättlein, das nun fallen soll;
dich hat rot angestrahlet
der Herbst im Tod gemalet:
Fahr wohl, fahr wohl!

Fahr wohl, all Liebes, das nun scheiden soll!
Und ob es so geschehe,
daß ich nicht mehr dich sehe:
Fahr wohl, fahr wohl!

Fare well, O little birds that now must depart;
the summer leaves this place,
you must escape with it:
Fare well, fare well!

Fare well, O little leaves that now must fall;
you have been streaked with red
by Autumn as it nears its death:
Fare well, fare well!

Fare well, all loves that now must part!
And if it should happen
that I never see you again:
Fare well, fare well!

(Rückert)

6. **Beherzigung (Fortitude)**

Feiger Gedanken, bängliches Schwanken,
weibisches Zagen, ängstliches Klagen,
wendet kein Elend, macht dich nicht frei.

Allen Gewalten zum Trutz sich erhalten,
nimmer sich beugen, kräftig sich zeigen,
rufet die Armen der Götter herbei!

Cowardly thoughts, anxious trembling,
effeminate hesitation, fearful sounds,
alleviate no misery and do not make you free.

To gather all of your forces for the offensive,
never to bow down, to show yourself to be powerful,
this calls the arms of the gods to your side!

(Goethe)

Quick! We Have But A Second

Quick! we have but a second,
Fill round the cup while you may:
For Time, the churl, hath beckon'd,
And we must away, away!
Grasp the pleasure that's flying
For Oh! not Orpheus' strain
Could keep sweet hours from dying
Or charm them to life again.
Then quick! we have but a second,
Fill round the cup while you may,
For Time, the churl, hath beckon'd,
And we must away, away!

See the glass, how it flushes,
Like some young Hebe's lip,
And half meets thine, and blushes
That thou should'st delay to sip.
Shame, oh shame unto thee
If e'er thou see'st that day
When a cup or lip shall woo thee,
And turn untouch'd away.
Then quick! we have but a second,
Fill round the cup while you may,
For Time, the churl, hath beckon'd,
And we must away, away!

(Thomas Moore)

The University of Alberta
Graduate Recital Choir

Soprano
Jennifer Alexander
Kimberley Denis
Katie Gamble
Jessica Heine
Christina Hof
Jill Hoogewoonink
Connie McLaws

Alto
Alice Boyd
Ruth Brodersen
Sable Chan
Mary Day
Tamara Guillaume
Jenica Hagan
Janice Marple
Kathleen Skinner

Tenor
Jamie Burns
Curtis Dueck
WeiHsi Hu
Doug Laver
William McBeath
Ian Trace

Bass
Kyle Carter
Ian Craig
James Gifford
Jonathan Kilgannon
June-seok Oh

Upcoming Events

April

10 Sunday, 8:00 pm
The University of Alberta Symphony Orchestra
Tanya Prochazka, Conductor
Schumann *Konzertstück , Op 86*
for Four Solo Horns and Orchestra
Shostakovich *Cello Concert No. 1*
Soloist **Anthony Bacon**,
Winner, USO Concerto Competition
Moussorgsky
Pictures at an Exhibition
Admission: $10/student/senior, $15/adult

11 Monday, 12:00 noon
Noon Hour Organ Recital
featuring graduate and undergraduate students of the University of Alberta Department of Music
Free admission

11 Monday, 8:00 pm
Master of Music Recital
Ruston Vuori, piano
Free admission

15 Friday, 8:00 pm
Master of Music Recital
Eileen Kim, piano
Free admission

18 Monday, 8:00 pm
Composers Concert
Featuring recent works of
U of A Student Composers
Studio 27, Fine Arts Building
Free admission

28 Thursday, 6:30 pm
Doctor of Music Lecture Recital
Bianca Baciu, piano
Studio 27, Fine Arts Building
Free admission

Please donate to Campus Food Bank

department of Music

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).